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*The Sap has Begun to Flow, The Boat Ride, Songs for Little Children, Part II, Eleanor Smith; Now Melts the Snow, Early Spring, Snowing and Blowing, What the Robin Sings.* Modern Music Series, Primer.

**Speech, Oral Reading, and Dramatic Art:** I. Phonic games, and training in hearing and reproducing sound. Dramatization of the Indian story of the robin, and the legend of the *Sleeping Beauty*.

II. Poems: *The Tree*, by Björnsen; selections from *Hiawatha's Childhood* and the *Legend of Pearl Feather*.

**Reading:** Cyr's, First Reader, *The Story of Maple Sugar*. Printed reading lessons on *Water* and *Air* in February COURSE OF STUDY. Texts of songs written on the blackboard. Printed description of how the first dishes were made. Additional reading lessons for Second Grade: Stories of *The Mole and the Lark* and *Peter at the Dyke*, Cook County Normal Reading Slips; *How the Chipmunk got the Stripes on his Back*, Nature Myths; selections from *Hiawatha's Childhood*, Hiawatha Primer.

**Writing, Spelling, and English:** Recording signs of spring in the spring calendar. Reproduction on the blackboard of stories read during library periods. Placing of new words in dictionary. Writing of recipes in cook-books. Writing answers to questions which arise during recitations. Placing of dimensions on all working drawings.

**Correlated Number:** Much number will

necessarily be correlated with the experiments in purification of water. (See outline for Domestic Science in Primary Grades). Through constant use of the thermometer the children will necessarily gain power to count by ones, twos, and tens, and will become familiar with most of the combinations of numbers from 1 to 10. Working plans of the kites and boats made in the shop will be drawn to a definite scale and the amount and cost of material calculated by the children.

**Physical Training:** The March work will be a continuation of that of February, the children learning to use four hurdles.

The games emphasize the running element in preparation for the outdoor sports to follow later.

**References:** Estropp, *Handbook of Pottery; International Encyclopedia*, Vol. XII, p. 93, *Invention of Pottery*; A. D. Plougeon, *Popular Science Monthly*, September, 1896, *Potter's Art Among Native Americans*; Art Thoughts, p. 633, *The Story of Palissy*; H. W. Longfellow, *Keramos*; The Great Industries of the United States, p. 826, *Pottery and Porcelain*; Kate Douglas Wiggin, *The Story Hour*; *Aunt Martha's Corner Cupboard*, pp. 18-30; Starr, *First Steps in Human Progress*; Sara Wiltse, *Kindergarten Stories*; Jackman, *Nature Study*, pp. 259-262; *Nature Study and Related Subjects*, pp. 110-113, and 122-126; Cooke's *Nature Myths*; Rice, *Course of Study in History and Literature*.

## Third and Fourth Grades

Gertrude Van Hoesen

**Geography: TRANSPORTATION:** In the study of the necessities of a city, one important factor is transportation. This subject will be treated from two standpoints:

- I. Transportation in the city.
1. Surface transportation: (a.) Horse-car lines. (b.) Cable-car lines. (c.) Electric-car lines. (d.) Hot-air car lines.
2. Elevated trains.
- II. Transportation from the city.
1. The great lines of railroad leading out of Chicago.

2. The steamship lines on Lake Michigan.

Under the first division (transportation in the city), the following points will be considered: Reasons for changing from horse-cars to cables; from cables to electric lines; for building elevated railways. How are the tracks laid for the different roads?

For the study of motor-power the plan is as follows:

1. Visit the power-house, and find the power that runs the cable.

2. What power moves the electric cars? How is it generated?

3. Simple experiments in electricity.

(a.) Rub a stick of sealing-wax with a piece of woolen cloth, and hold it near bits of paper or pith-balls.

(b.) Rub it with silk and cotton, and try again.

(c.) Rub a glass rod with the three materials; hold it near paper or pith-balls, and note results.

(d.) Have children see batteries in use, and how this current generated in previous experiments is made continuous.

(e.) Have practical experiments made with the battery.

4. Visit the electric power-house.

5. Have children discover the principle which underlies the hot-air cars and steam power.

6. Visit the Field Columbian Museum, where the first cable car is on exhibition. Note improvements. Visit especially the section where the modes of transportation in all countries are exhibited.

The second division of the subject (transportation from the city), will be taken up as follows:

1. A visit to the different cars which make up the trains leaving Chicago over our best roads.

2. Comparison of the facilities for travel.

3. A visit to the Pullman car shops.

4. Then, by means of the stereopticon, taking a trip over one of the western roads, over an eastern and a southern road, describing the country, and noting the articles shipped into Chicago at the different points.

5. A visit, if possible, to one of the largest steamboats, letting the children see the facilities for transportation by water.

6. Describing, by means of the stereopticon and pictures, a trip through the lakes and down the St. Lawrence.

**Nature Study: WOOD:** The children have been using wood in the construction of various articles, and have observed that the use of the article often determines the kind used.

1. What governed the choice of wood in the articles all around us?

2. Examine various kinds, especially as to strength, beauty, and durability.

3. What kind of wood is the most beautiful? On what is it generally used?

4. What kind is the strongest?

5. What kind is the hardest?

6. What kind is the most durable?

7. What kind is the heaviest?

Have children cut and polish a specimen of various woods, showing the longitudinal, cross, and quarter-section of each.

The strength test will be made with specimens of uniform size— $1\frac{1}{4} \times \frac{1}{4} \times \frac{1}{4}$  inches. The weights, varying from one-quarter to ten pounds, may be bags of sand or beans made by the children. The tests, to be of value, must be performed in a uniform way, the sticks being supported at both ends, and the weights being hung exactly in the middle.

Problems: 1. If — pounds are required to break a stick of pine  $1\frac{1}{4} \times \frac{1}{4} \times \frac{1}{4}$  inches, how many pounds are required to break one that is twice as long?

2. How many pounds are required to break a stick  $1\frac{1}{4} \times \frac{1}{4} \times \frac{1}{2}$  inches?  $1\frac{1}{4} \times \frac{1}{2} \times \frac{1}{2}$  inches?

3. Draw sticks in each case. If there is doubt have specimens ready to prove results.

4. Draw the picture of a stick of oak that will require— pounds to break it, if it takes — pounds to break one  $1\frac{1}{4} \times \frac{1}{4} \times \frac{1}{4}$  inches.

Why are houses painted? After carefully examining specimens of painted and unpainted wood which have been exposed to the weather, the children will weigh and soak both kinds in water and note carefully the result.

[NOTE: Specimens of wood will be collected at the shops of the Pullman Car Company.]

**Number:** The Growth of Trees.

1. Is there any relation between the strength and durability of wood, and its yearly growth?

2. Examine the growth of common trees.

(a.) At the end of the twig. (b.) Yearly increase of the trunk.

3. The children will find last year's growth by means of: (a.) Color. (b.) By looking back from the tip of the twig to the first set of rings.

4. Compare this year's growth with that of last year.

This year's growth will be measured on a definite number of twigs from each tree, and the average growth ascertained. It will

be interesting to compare the growth from terminal and lateral buds. This work will necessitate addition, subtraction, and partition of whole numbers and fractions.

The data obtained in all cases will be published next month.

**Manual Training:** The children will need boxes to hold specimens of wood. A box will be planned by each child to hold the specimens which he prepares. It will in every case be an original plan, and each child will be held responsible for a working drawing before beginning.

Preparation of wood sections.

**History:** The work planned for January and February will extend also through March.

**Literature:** *Tree Myths: Old Pipes and the Dryad*, by Frank Stockton; *Rhoecus*, adapted from Lowell; *Daphne*, from *Old Greek Heroes*, by Baldwin; *Baucis and Philemon*, by Hawthorne. Continuation of myths told to the Greek children.

**Dramatic Art:** Training in hearing and producing English vowel sounds. Dramatization of stories continued. Poem to be memorized, *The Wind and the Moon*, by George MacDonald.

**Industrial Art:** The making of a book to be used as a French dictionary.

**French:** (Mlle. ASHLÉMAN.) March is the forerunner of spring. The children of the Third and Fourth Grades will watch the first awakening of nature and the return of the birds. The French work will center on birds and bird life. The children will dramatize *A Bird Concert*.

The French, in February, has been correlated with the textiles, nature study and manual training. This will continue throughout the year, and each month some of the children's work will be published to show the outcome. The following are the records which the children made of an experiment on food. These records are never made in English. The French language was used instead of the English for this particular experiment.

Je mets de l'iode sur la pomme de terre. Elle devient pourpre. J'en mets sur la laitue. Elle ne change pas de couleur. J'en mets sur le céleri. Il ne change pas de couleur.

J'en mets sur la pomme de terre douce. Elle devient pourpre.

J'en mets sur l'ognion. Il ne change pas de couleur.

J'en mets sur la rave. Elle ne change pas de couleur.

J'en mets sur le chou. Il ne change pas de couleur.

Les légumes qui deviennent pourpres ont de la farine dedans.—NORMAN PREBLE.

Another child recorded the same experiment in a more condensed form:

Je mets de l'iode sur la pomme de terre douce. Elle devient pourpre. Les légumes qui ne changent pas de couleur sont le chou, le céleri, la laitue, la rave et l'ognion.—MABEL WHITNEY.

### Le Grand Concert

*Robin le Rouge-gorge (à sa femme).*  
Cuic! cuic! Ma gentille Babette, l'hiver a fui, voici le gai printemps. Regarde notre maison, le marronnier, il a reverdi, et nos amis, les oiseaux chanteurs, sont revenus des pays chauds. Je vais les inviter à dîner pour demain.

*Mme. Babette.* Cuic! J'ai peur! Vous savez, Robin, un dîner pour tous ces oiseaux, cela c'est trop cher. Au lieu d'un dîner, organisons un concert!

*Robin.* Tiens? C'est vrai Babette! Ah! Vous voici, Madame la Oie! Que vous arrivez à propos! Vous avez une plume magnifique! Voulez-vous écrire les billets d'invitation? Madame Babette et moi, nous organisons un concert. Nous voulons y inviter tous les oiseaux chanteurs.

*Mme. la Oie.* Certainement, Monsieur Robin. Je suis toujours charmée de vous servir.

*Mme. Babette (hochant la tête).* Voyons qui seront nos invités. Monsieur le Roi-le-toit, Mademoiselle l'Alouette, Madame la Pie, Mademoiselle l'Hirondelle, Mon-

sieur le Serin, Mademoiselle la Linotte, Monsieur Pierrot (Moineau), Madame la Fauvette, Monsieur le Merle, Mademoiselle Mésange. Mais, j'ai presque oublié Monsieur Corbeau et Monsieur Hibou!

*Robin.* N'oublie pas Monsieur Geai et Monsieur le Coq.

*Mme. la Oie.* C'est bien, Madame Babette, je m'en vais vite écrire les invitations.

*Mme. Babette.* Qui distribuera les invitations, Monsieur Robin?

*Robin.* Le pigeon-voyageur, il est habitué à porter des messages.

*Mme. la Oie.* Voici, Madame Babette, tous les billets.

*Mme. Babette.* Je vous remercie! Robin, donne les vite au pigeon-voyageur.

*Robin.* J'y cours!

*Mme. Babette.* Veuillez-vous asseoir sur ces feuilles Madame la Oie? Vous êtes fatiguée, je suis sûre.

*Mme. la Oie.* Merci bien, madame.

*Mme. Babette.* Ah, voilà Robin!

*Robin.* Nos invités, viennent en masse. Les voici!

*Robin et Mme. Babette.* Soyez les bien venus; charmés de vous voir, cuic, cuic, cuic, cuic!

*Mme. Babette.* Miséricorde! J'ai oublié d'arranger les chaises!

*Le Serin.* Nous sommes tres bien, madame. Asseyons nous sur cette branche, mes amis.

*Le Merle.* Mademoiselle Alouette, voulez-vous être maître d'orchestre?

*Mlle. Alouette.* Je serai charmée.

*M. Pierrot.* Voyez ce gros champignon blanc. Il sera votre pupitre.

*M. Geai.* Tu-tu-tu, Madame Babette, j'ai apporté ma flûte!

*M. Coq.* Co- co- coquericos! Bravo! moi, je suis armé de mon clairon.

*M. Hibou.* Crin, crin, crin. Ah, et moi, je vais racler du violon—tzine, tzine, tzine!

*Mme. la Pie.* Boum, Boum, Boum, je

battrai du tambour, pan, pan, rataplan! boum!—brr—brr—oum!

*Mlle. Mésange.* Oh! mes amis, quel fameux vacarme. Qu'il fera beau de s'égoisser à plaisir!

*Mme. Fauvette.* Ecouteons le Corbeau! Il récite!

*Maître Corbeau.* Maître Corbeau sur un arbre perché, tenait en son bec un fromage—

*M. Rossignol.* Maître, vous faites trop de coac, veuillez bien vous taire!

Que voulez vous chanter, Monsieur Loriot?

*M. Loriot.* Les cerises que j'aime tant!

*Mlle. Hirondelle.* Et moi, je veux chanter une romance en l'honneur de l'aubépine. J'aime tant ces jolies fleurs blanches au printemps et ces petites baies rouges en automne!

*Robin (d'une voix effarée).* Sauve qui peut, mes amis! Voilà l'ogre.

*Tous les Oiseaux.* Aïe, aïe, j'ai peur, j'ai peur!

*L'Épervier.* Hourral hourra—ra! Quel bon souper je ferai là.

*Le Hibou.* Vlan! (*Il applique avec son violon un coup sur la tête de l'Épervier qui tombe à terre.*)

*Mme. Babette.* Ah! mes amis, mes amis, le Hibou l'a tué.

*M. Loriot.* Mon pauvre héros, vous avez perdu vos lunettes!

*M. Hibou.* N'importe! voici, la lune. Je vois très bien sans lunettes.

*M. Rossignol.* Chantons, chantons, maintenant, notre Romance nocturne.

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**Art:** Illustrations of all the subjects of study in clay, painting, and drawing.

**Cooking:** (See Miss Cooke's Outline.)

**Physical Training:** (See outline for First and Second Grades.)

**Music:** (THIRD GRADE.) The Third Grade children who sing rote-songs more easily than the Fourth Grade, were far less suc-

cessful in composing, though they produced little tunes readily at the first trial. The effort to secure more original expression will be made chiefly by means of the study of texts of different kinds. The observation of the rhythmic elements of their own songs, together with the necessary notation, continues. The following texts may be used:

#### Fairies' Song

By the moon in sport and play,  
With the night begins our day.  
As we frisk the dew doth fall,  
Trip it, little urchins all.  
Two by two and three by three  
All about, about go we.

—OLD ENGLISH.

#### Mix a Pancake

Mix a pancake,  
Stir a pancake,  
Drop it in the pan;  
Try the pancake,  
Toss the pancake,  
Catch it if you can.

—CHRISTINA ROSSETTI.

#### Sleepy Head

Come, sleepy-head, rise.  
And open your eyes;  
The clock has struck eight,  
And for school you'll be late,  
So, my sleepy-head, wake!

#### Hush-a-bye Baby

Hush-a-bye baby in the tree-top, etc.

**Songs:** *Pussy Willow's Secret, Fairy Folk, Songs of Life and Nature; Spring's Coming, The Naughty Brooklet*, Modern Music Series, First Book.

(FOURTH GRADE.) The children in the Fourth Grade, who were apparently not ready for the original work planned last

quarter, have begun to find much pleasure in it now. All attempts to write texts were so unsatisfactory that this part was abandoned, and verses were suggested by the teacher. There had been a beautiful snow-storm during the morning the work was taken up for the first time, and large flakes were still drifting slowly past the windows. Some conversation about the differences in snowstorms led up to quotations about snow. The suggestion that we might sing them was quickly adopted—a text was chosen, and soon most of the children were humming intently. Presently a decidedly tuneful phrase could be distinguished, which was immediately written upon the board, and the other three lines followed quickly. (See page 680, No. 1.) This success encouraged the rest to believe in their own powers. Another text was chosen, and the melody was begun by the same child who composed the first one. Line after line was added by different children, until the somewhat unusual tune, full of musical ideas, was finished. (See p. 680, No. 2.) There was some dissatisfaction in regard to the line, "Ah, but the boys are glad," but no better way was forthcoming, and the octaves at the end were suggested as a relief, "to make it jollier." The two songs were completed in thirty minutes.

Their next effort was a patriotic song, in which the influence of our present ideal of national songs was clearly shown.

**Songs:** *Pussy Willow's Secret, Fairy Folk, Songs of Life and Nature; Spring's Coming, and Two-part Round, Sicilian Mariner's Song*, Modern Music Series, First Book.